

MUS M02CL: MUSICIANSHIP III

Originator

nbowen

Co-Contributor(s)
Name(s)

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College

Moorpark College

Discipline (CB01A)

MUS - Music

Course Number (CB01B)

M02CL

Course Title (CB02)

Musicianship III

Banner/Short Title

Musicianship III

Credit Type

Credit

Start Term

Fall 2021

Catalog Course Description

Applies the rhythmic, melodic, and harmonic materials developed in Music Theory III. Utilizes ear training, sight-singing, analysis, and dictation.

Taxonomy of Programs (TOP) Code (CB03)

1004.00 - Music

Course Credit Status (CB04)

D (Credit - Degree Applicable)

Course Transfer Status (CB05) (select one only)

A (Transferable to both UC and CSU)

Course Basic Skills Status (CB08)

N - The Course is Not a Basic Skills Course

SAM Priority Code (CB09)

E - Non-Occupational

Course Cooperative Work Experience Education Status (CB10)

N - Is Not Part of a Cooperative Work Experience Education Program

Course Classification Status (CB11)

Y - Credit Course

Educational Assistance Class Instruction (Approved Special Class) (CB13)

N - The Course is Not an Approved Special Class

Course Prior to Transfer Level (CB21)

Y - Not Applicable

Course Noncredit Category (CB22)

Y - Credit Course

Funding Agency Category (CB23)

Y - Not Applicable (Funding Not Used)

Course Program Status (CB24)

1 - Program Applicable

General Education Status (CB25)

Y - Not Applicable

Support Course Status (CB26)

N - Course is not a support course

Field trips

Will not be required

Grading method

(L) Letter Graded

Alternate grading methods

(E) Credit by exam, license, etc.

(O) Student Option- Letter/Pass

(P) Pass/No Pass Grading

Does this course require an instructional materials fee?

No

Repeatable for Credit

No

Is this course part of a family?

No

Units and Hours

Carnegie Unit Override

No

In-Class

Lecture

Activity

Laboratory

Minimum Contact/In-Class Laboratory Hours

52.5

Maximum Contact/In-Class Laboratory Hours

52.5

Total in-Class

Total in-Class

Total Minimum Contact/In-Class Hours

52.5

Total Maximum Contact/In-Class Hours

52.5

Outside-of-Class**Internship/Cooperative Work Experience**

Paid

Unpaid

Total Outside-of-Class

Total Outside-of-Class

Total Student Learning

Total Student Learning

Total Minimum Student Learning Hours

52.5

Total Maximum Student Learning Hours

52.5

Minimum Units (CB07)

1

Maximum Units (CB06)

1

Prerequisites

MUS M02B and MUS M02BL

Corequisites

MUS M02C

Entrance Skills**Entrance Skills**

MUS M02B and MUS M02BL

Prerequisite Course Objectives

MUS M02B-write and identify any 7th chord in root position and inversion.

MUS M02B-use non-dominant 7th chords, secondary/applied chords, diatonic and modulating sequences, and modulation to closely-related keys; realize a figured bass; harmonize a given melody.

MUS M02B-conduct harmonic and formal analysis of music using non-dominant 7th chords, secondary/applied chords, diatonic and modulating sequences, and modulation to closely-related keys.

MUS M02B-compose music using musical elements included in course content.

MUS M02B-identify rhythmic devices from diverse cultural backgrounds.

MUS M02B-identify and write diatonic modes.

MUS M02BL-take dictation of melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords.

MUS M02BL-take dictation of rhythms with subdivided beats in simple and compound meters.

MUS M02BL-take harmonic dictation of common diatonic progressions with inversions.

MUS M02BL-sight-read and perform rhythms with subdivided beats in simple and compound meters.

MUS M02BL-sight-sing melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords.

MUS M02BL-play harmonic progressions featuring I, IV, V, and V7 on the keyboard with simultaneous melodic singing; rhythmic separation between hands emphasized.

MUS M02BL-sight-sing melodies using diatonic modes.

Requisite Justification**Requisite Type**

Prerequisite

Requisite

MUS M02B and MUS M02BL

Requisite Description

Course in a sequence

Level of Scrutiny/Justification

Required by 4 year institution

Requisite Type

Corequisite

Requisite

MUS M02C

Requisite Description

Course in a sequence

Level of Scrutiny/Justification

Required by 4 year institution

Student Learning Outcomes (CSLOs)**Upon satisfactory completion of the course, students will be able to:**

- | | |
|---|--|
| 1 | perform sight-singing and dictation exercises in simple and compound meters featuring triplets and duplets in syncopation. |
|---|--|

Course Objectives**Upon satisfactory completion of the course, students will be able to:**

- | | |
|---|---|
| 1 | demonstrate the ability to hear music with understanding, recognizing patterns and musical function, by |
| 2 | taking dictation of rhythms with triplets/duplets and syncopation in simple and compound meter signatures. |
| 3 | taking dictation of melodies in major and minor keys with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys. |
| 4 | aurally identifying and transcribing 4-part harmonic progressions utilizing secondary/applied chords and modulation to closely-related keys. |
| 5 | demonstrate the ability to "audiate" a musical score by |
| 6 | sight-reading and performing rhythms with triplets/duplets and syncopation in simple and compound meters. |
| 7 | preparing and sight-singing melodies with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys. |

Course Content**Lecture/Course Content**

N/A

Laboratory or Activity Content

10% - Exercises with rhythmic patterns featuring triplets/duplets and syncopation in simple and compound meters at various tempos, appropriate to the topics studied (e.g. hip hop, reggae, habañera, tango)

10% - Exercises to detect errors in rhythm, pitch, harmony, and/or solfège

10% - Performance of rhythm and sight-singing exercises while conducting

10% - Sight-singing and performance of music in multiple parts (canons, duets, chorales, etc.) appropriate to the topics studied

10% - Harmonic dictation including secondary/applied chords and modulation to closely-related keys, with an emphasis on drawing examples from contemporary styles and diverse cultural representations

10% - Melodic dictation in two parts (two-voice counterpoint)

10% - Melodic dictation in a variety of major and minor keys, tempos, and meter signatures featuring triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys

10% - Preparation, sight-singing, and transposition of melodies featuring chromatic alterations and modulation to closely-related keys

10% - Dictation of rhythms with triplets/duplets and syncopation in simple and compound meters at various tempos, with an emphasis of inclusion of a variety of diverse styles, examples, and cultures

10% - Exercises at the piano keyboard, such as playing chord progressions while singing any part or arpeggiations of the chords

Methods of Evaluation

Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):

Problem solving exercises

Skills demonstrations

Written expression

Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):

Classroom Discussion

Participation

Skills demonstrations

Skill tests or practical examinations

Written analyses

Instructional Methodology

Specify the methods of instruction that may be employed in this course

Distance Education

Describe specific examples of the methods the instructor will use:

group singing and individual performances of prepared melodies

harmonic dictation exercises featuring chord progressions from salsa standard works

rhythmic dictation of a section within a contemporary hip hop song

Representative Course Assignments

Writing Assignments

in-class harmonic dictation of exercises including secondary/applied chords and modulation to closely-related keys.

rhythmic melodic dictation of exercises that include triplets and syncopation

written chord quality/position dictation including diatonic seventh chords

dictation of chord progressions using mode mixture as neighboring chords, either in soprano-alto-tenor-bass (SATB) format or in keyboard style.

Critical Thinking Assignments

written dictations identifying orchestration and individual instruments featured in either popular contemporary songs or symphonic works

sung performance of a selected excerpt with appropriate solfège syllables, emphasizing selections from diverse cultural backgrounds and styles

written harmonic dictations in various contexts: keyboard style, melody and accompaniment, chorale style, plus from recordings of musical excerpts not featuring the piano as primary instrument

Reading Assignments

articles articulating the differences and similarities of syncopation exemplified in a variety of styles

short research assignments on origins of salsa, merengue, trova, bolero, tejano, and a variety of Latin musical genres

short research assignments on the evolution of simple binary, rounded binary, and sonata form between the baroque and classical period

Skills Demonstrations

group performance of a brief section within a string quartet, with each part sung with solfège syllables

cadence identification quiz for a section of a classical rondo

rhythmic counting and conducting performance of a section from a salsa or hip hop selection

Outside Assignments

Representative Outside Assignments

attend concert

interview a mariachi performer

interview a local hip hop artist

Articulation

C-ID Descriptor Number

MUS 145

Status

Approved

Equivalent Courses at 4 year institutions

University	Course ID	Course Title	Units
CSU Northridge	MUS 211L	Musicianship III Lab	1
Cal Poly SLO	MU 108	Musicianship III	2
CSU Bakersfield	MUS 2411	Musicianship III	1

Comparable Courses within the VCCCD

MUS V02CL - Ear Training III

District General Education

A. Natural Sciences

B. Social and Behavioral Sciences

C. Humanities

D. Language and Rationality

E. Health and Physical Education/Kinesiology

F. Ethnic Studies/Gender Studies

Course is CSU transferable

Yes

CSU Baccalaureate List effective term:

F1995

CSU GE-Breadth**Area A: English Language Communication and Critical Thinking****Area B: Scientific Inquiry and Quantitative Reasoning****Area C: Arts and Humanities****Area D: Social Sciences****Area E: Lifelong Learning and Self-Development****Area F: Ethnic Studies****CSU Graduation Requirement in U.S. History, Constitution and American Ideals:****UC TCA**UC TCA
Approved**IGETC****Area 1: English Communication****Area 2A: Mathematical Concepts & Quantitative Reasoning****Area 3: Arts and Humanities****Area 4: Social and Behavioral Sciences****Area 5: Physical and Biological Sciences****Area 6: Languages Other than English (LOTE)****Textbooks and Lab Manuals****Resource Type**
Textbook**Description**

Berkowitz, Sol, et al. A New Approach to Sight Singing. 6th ed., W.W. Norton & Company, 2017.

Resource Type
Textbook**Description**

Murphy, Paul, et al. The Musician's Guide to Aural Skills: Ear Training and Composition. 3rd ed., W.W. Norton & Company, 2016.

Resource Type
Textbook**Description**

Rogers, Nancy, and Robert W. Ottman. Music for Sight Singing. 10th ed., Pearson, 2019.

Resource Type
Websites

Description

Hindemith, Paul (1949). *Elementary Training for musicians*. Schott & Co. Ltd., London, 1974.
[https://imslp.org/wiki/Elementary_Training_for_Musicians_\(Hindemith%2C_Paul\)](https://imslp.org/wiki/Elementary_Training_for_Musicians_(Hindemith%2C_Paul))

Resource Type

Websites

Description

Cole, Samuel W. and Leo R. Lewis (1904). "Melodia : A Comprehensive Course in Sight-Singing (Solfeggio)," *Open Educational Resources*.
<https://scholarworks.sjsu.edu/oer/1>

Library Resources**Assignments requiring library resources**

Research assignments geared toward exposure to the history of musical genres from Asian American, African American, and LatinX cultures using Grove Music Online and JSTOR.

Sufficient Library Resources exist

Yes

Example of Assignments Requiring Library Resources

Short research assignments on origins of salsa, merengue, trova, bolero, tejano, and a variety of Latin musical genres using online Library databases.

Distance Education Addendum**Definitions****Distance Education Modalities**

100% online

Faculty Certifications

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

Regular Effective/Substantive Contact**100% online Modality:**

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Discussion finding musical examples of diatonic modes
E-mail	Responses to specific questions
Other DE (e.g., recorded lectures)	Recorded lectures
Video Conferencing	Screen sharing of notation programs to work through assignments

Primary Minimum Qualification
MUSIC

Review and Approval Dates

Department Chair

03/23/2021

Dean

03/24/2021

Technical Review

04/15/2021

Curriculum Committee

04/20/2021

DTRW-I

MM/DD/YYYY

Curriculum Committee

MM/DD/YYYY

Board

MM/DD/YYYY

CCCCO

MM/DD/YYYY

Control Number

CCC000432773

DOE/accreditation approval date

MM/DD/YYYY